

# CLAREMONT.

Address'd to the Right Honourable the

EARL of CLARE.

WITH

REMARKS

AND

ANNOTATIONS

VARIORUM.

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—Dryadum silvas saltusque sequamur  
Intactos, tua, Mæcenas, haud mollia iussa. *Virg.*

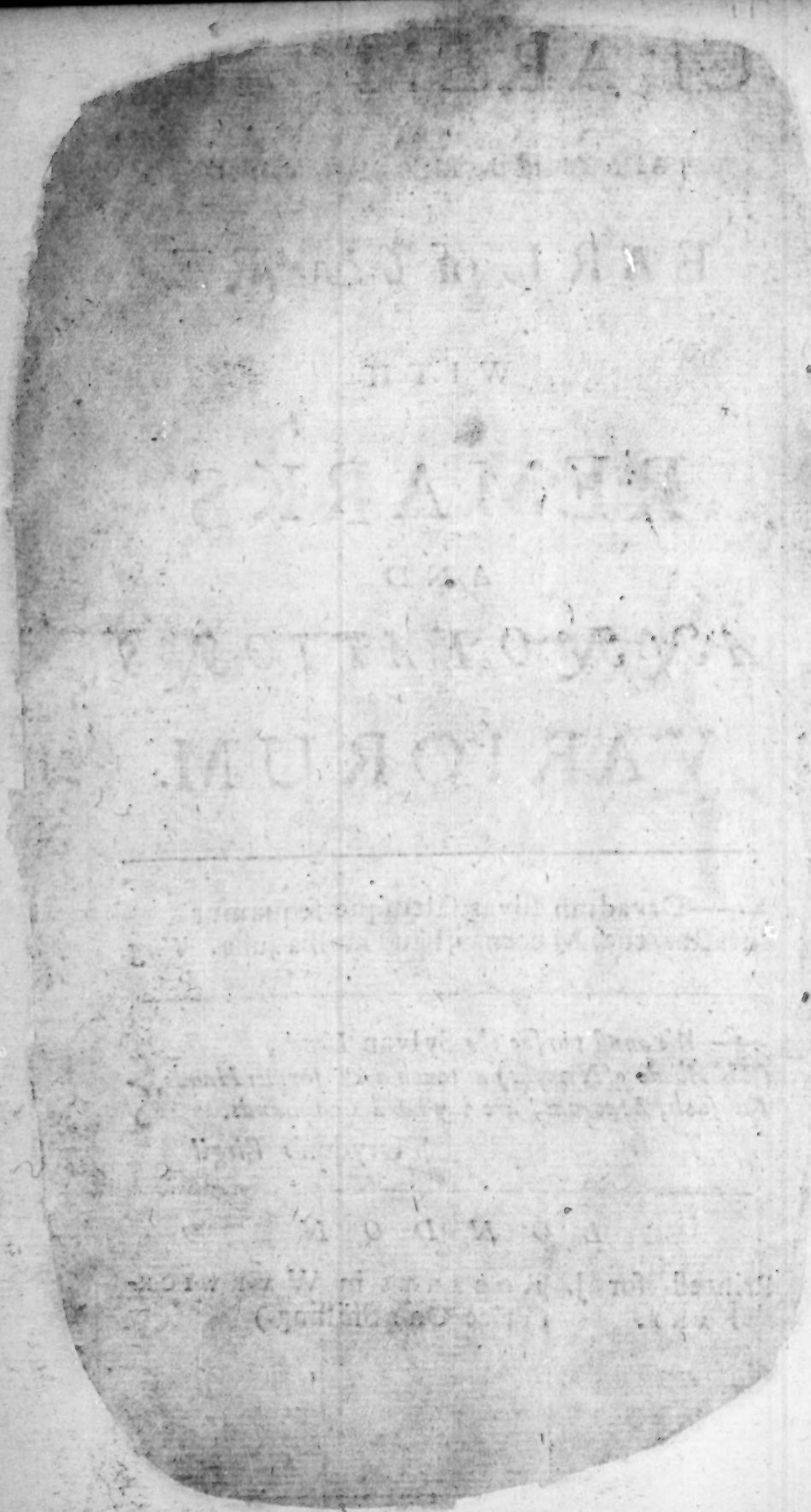
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—We must pursue the Sylvan Lands,  
(Th' Abode of Nymphs) untouch'd by former Hands, }  
For such, Mæcenas, are thy hard Commands.  
Dryden's *Virgil*.

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L O N D O N

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CH. A. B. L. I. N. G.

THE JOURNAL OF THE

WITH

RECORDS

AND

PROCEEDINGS

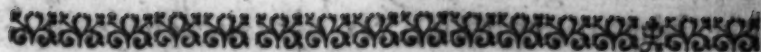
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# Author's PREFACE.

**T**HEY that have seen those two excellent Poems of Cooper's Hill and Windsor-Forrest; the one by Sir J. Denham, the other by Mr. Pope, will show a great deal of Candour if they approve of this. It was writ upon giving the Name of Claremont to a Villa, now belonging to the Earl of Clare. The Situation is so agreeable and surprising, that it inclines one to think, some Place of this Nature put Ovid at first upon the Story of Narcissus and Eccho. 'Tis probable he had observ'd some Spring rising amongst Woods and Rocks, where Ecchos were heard; and some Flower bending over the

*Stream and by consequence reflected from it. After reading the Story in the Third Book of the Metamorphosis, 'tis obvious to object (as an ingenious Friend has already done) that the renewing the Charms of a Nymph, of which Ovid had dispossest'd her,*

——vox tantum atque Ossa supersunt

*is too great a Violation of Poetical Authority. I dare say the Gentleman who is meant wou'd have been well pleas'd to have found no Faults. There are not many Authors one can say the same of: Experience shows us every Day that there are Writers who cannot bear a Brother should succeed, and the only Refuge from their Indignation is by being inconsiderable; upon which Reflection, this Thing ought to have a Pre-  
tence to their Favour.*

*They who wou'd be more inform'd of what relates to the Antient Britons, and the Druids their Priests, may be directed by the Quotations to the Authors that have mention'd them.*

T H E





THE

# Commentator's

## P R E F A C E.

**I**N this Critical Age, some may be found, who will censure my Design of *Commenting* upon a *Poem*, just coming *Piping hot* into the World, and whose Author is still, I hope, Safe and Sound among the Living. But whoever writes for the Use and Benefit of the Publick, and Posterity, must despise the *Snarls* and *Cavils* of the *Criticks*. This I have resolv'd to do : And having maturely consider'd what a Deal of Trouble the *Greek* and *Roman Authors* have given their several *Commentators* ; and, at the same Time, that many Passages in our *Modern Writers*, particularly the *Poets*, are so *intricate* and *obscure*, as to be like to puzzle *Readers* in *succeeding Generations*, I have in their Fa-  
vour,

vour, determin'd to write *Annotations* and *Remarks* upon the most celebrated of our *Modern Composures*. By this I hope to save *future Bentley's* the Labour of Hunting after *Conjectures* and *Probabilities*; and Rack-  
ing their *Brains* to Sodder up and restore a *Lame Passage*: And with that agreea-  
ble *Prospect*, and *honest Intention*, I over-  
look the *Censure* of my *Cotemporaries*.

# REMARKS.



REMARKS  
AND  
ANNOTATIONS  
ON  
The Title Page.



CLAREMONT, *address'd to*  
*the Right Honourable the Earl of*  
CLARE. This Title bears  
some Resemblance with the  
late *Treaty of Peace*; for as the  
latter was said to *execute*, so the former *ex-*  
*plains itself*. Thus far, and I think no  
farther, our Author agrees with the *To-*  
*ries*: For 'tis manifest from the very *In-*  
*scription* of his *Poem*, that he is a *Staunch*  
*Whig*. *Claremont*, that is, the *Mount or*  
*Hill*

*Hill* on which stands a little Country House, which the Earl of *Clare* lately purchas'd of Sir *John Vanbrugg*, and Situate in the County of *Surrey*.

The Title Page not gratifying the *Universal Desire* of Readers, to be acquainted with the Name of the Author, by which they generally square ther *Censures* and *Judgments*, future Ages would be at a sad loss, concerning the *Writer* of this Poem, if the present did not help them out in their *Conjectures*. 'Tis therefore necessary to tell them, that this Piece is generally father'd upon Dr. *GARTH*, a Learned Phylician, Author of another celebrated Poem, call'd the *DISPENSARY*. Monsieur *Bayle*, in his Critical Dictionary tells us, *That there are a Thousand Disputes among the Learned, about the Birth of Æschylus; but that we may certainly know the time wherein he flourish'd.* The same may be said of Dr. *GARTH*; and considering how unmannerly it is, to enquire into People's Age, I shall neither trouble my self nor my Readers with Stating in what *Olympiad*, Year of *Rome*, or of the *Christian Era*, our Author was born. Let the present Age and Posterity be contented to know, that he flourish'd in the Reigns of the Great Deliverer of Great Britain, and the Assertor of the Liberties of Europe, King *WILLIAM III.* of the Victorious Queen *ANNE*, and of the Wise and Valiant King *GEORGE*.  
That



That towards the latter end of King *William's* Reign, being one of the *Colledge of Physicians* of the City of *London*, he zealously promoted and encouraged the erecting the *Dispensary*, being an Apartment in the Colledge, for the Relief of the Sick Poor, by giving them Advice *Gratis*, and dispensing Medicines to them at low Rates. That this Work of *Charity* having raised against him the *Ill Will* and *Spleen* of many *Covetous* and *Narrow Spirited Physicians* and *Apothecaries*, our Author ridiculed and exposed them in a Poem call'd the *DISPENSARY*, in Six Canto's ; which, tho it first *Stole uncorrect* into the World, in the Year 1699, yet bore, in few Months, Three Impressions, and was afterwards printed several times, with a Dedication to *Anthony Henley, Esq;* and Commendatory Verses, by the present *Learned* and *Ingenious* Earl of *Orrery*, the late Colonel *Christopher Codrington*, *Thomas Cheek, Esq;* and the late Colonel *Blount*. That the *DISPENSARY* spread our Author's Reputation far and wide ; which, together with his great *Learning*, and *Skill* in his *Profession*, his *Politeness*, agreeable *Conversation*, and good Humour, procured him a vast Practice, and gain'd him the Friendship and Esteem of most of the *Nobility* and *Gentry* of both Sexes. That he was one of the most eminent Members of a famous Society call'd the *Kis - Cat - Club*, which consisted of above

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Thirty *Noblemen* and *Gentlemen*, distinguish'd, both by their *bright Parts*, and by their Affection to the *Protestant Succession* in the most *Illustrious House of HANOVER*; from whence, towards the End of Queen *ANNE*'s Reign, they were indifferently call'd the *Kit-Cat*, or *HANOVER-Club*. That he was in particular *Favour* and *Esteem* with the Great Duke of *Marlborough*, whose *Immortal Actions* he *admired*, and took all Opportunities to extol; and whose *unmerited Disgrace*, and *voluntary Exile thereupon*, he lamented in a fine Copy of Verses. That upon King *GEORGE*'s *Auspicious Accession* to the *British Throne*, our Author had the Honour of *Knighthood* conferr'd upon him, by his Majesty, with that *SWORD*, (the Duke of *MARLBOROUGH*'s) which was never drawn, but for the *GOOD* and *GLORY* of his Country. That as his own Merit procured him a *great Interest* with those in *Power*, so his *Humanity* and *good Nature* enclined him to make use of that Interest, rather for the *Support* and *Encouragement* of other Men of *Letters*, than for the *Advancement* of his own Fortune. Thus much for the *Supposed Author* of this Poem.

As for the time wherein it was written, it appears from several *Passages* and *Allusions* in it, that it was begun soon after the Death of Queen *ANNE*. And as for its *Publication*, the same is so well mark'd, that

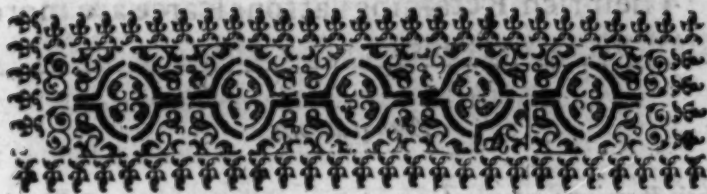


that no Dispute can possibly arise about it, being but a few Days after the *Memorable total ECLIPSE* of the *SUN*, that happen'd on the XXII. Day of *April*, O S. in the Year of the *Christian Era*, MDCCXV; and which, I hope, will, many Years precede our Author's *Death*.

This Poem is said to be *first Printed* for J. Tonson: Now, as there have been many mistakes and disputes about the Three famous *STEPHENS*, tho' they were distinguish'd by the respective Christian Names of *Charles*, *Robert*, and *Henry*, so future Writers, either of the *History of Printing*, or of the *Lives of Typographers*, may be puzzled about this our *J. Tonson*. 'Tis therefore highly necessary to observe, First, That the Letter *J*. stands neither for *Jonathan*, nor *Jeremiah*, nor *James*, nor *John*; but for plain, honest *JACOB*; And in the Second place, that there are Two Booksellers of this same Name of *Jacob Tonson*, now living; the one the *UNCLE*, the other the *Nephew*. Tho' neither one nor the other be so great a *Scholar*, as the *Stephens*, the *Vascofan's*, or any of the celebrated *Typograpers* of the XVI. Century, yet it may be said to their Honour, That they have well deserved of the *Common-Wealth of Learning*, by the *sine* and *neat* Editions they have given us of the best *Classick Authors*, some of them adorn'd with good *Cuts*. As to their Characters, the

*Uncle*, with a *plain, ungainly*, not to say, *rustical* Outside, had yet the *Talent* to get into the *Intimacy* and *Favour* of the *greatest Wits*, and *Encouragers* of *Learning* of the Age, particularly of the *Lords Somers* and *Halifax*, *Mr. Congreve*, *Mr. Addison*, and our Author: Infomuch, that for many Years, he was *Door-keeper* to the *Kit-Cat-Club*. He had a *rough Face*, *Two Left-Leggs*; and a broken *Amfractuous* Voice, which, with some, pass'd for *Stuttering*. The *Nephew*, with a *smooth Face*, and *strait Limbs*, was yet little less *awkard* than the *Uncle*; For 'twas observ'd, that neither of them could make a *handsome Bow*. They had both a *Tincture* of *Whimsicalness* in their *Humours*: But the *Nephew* differ'd from the *Uncle*, in this, That he had as much *Assurance* as the other, under the *Shew* of *Bashfulness*.

C L A-



## CLAREMONT

Address'd to the Right Honourable, the

EARL of CLARE.

WHAT Frenzy has of late possess'd the  
Brain,  
Tho Few can write, yet Fewer can refrain!  
So

---

*Annotations.*

Vers. 2. *Tho few can write, &c.*) The Complaint of *bad Writers*, has been the general Complaint of *good Writers*, in all Ages. To omit *Horace*, *Juvenal*, and other Satyrists, whose Business it was to lash *Folly*, and *Impertinence*, in all their various Shapes; we may here take Notice, that the *modestest*, as well as the best *Latin Poet*, the *Great Virgil*, could not forbear mentioning with Contempt, Two *Poetasters* of his Time.

*Qui*

So rank our Soyle, our Bards rise in such Store,  
Their rich Retaining Patrons scarce are more.

*Annotations.*

*Qui Baviū non odit, amet tua Carmina Mævi:*  
Virg. Ecl. III.

Good Writers are, indeed, so thin sown, that the Judicious Mr. Addison, in his *Account of the greatest English Poets,*

*That down from Chaucer's Days, to Dryden's*  
(Times,

*Have spent their Noble Rage in British Rhimes; confines their Number to Ten, (alluding, I suppose to Apollo, and the Nine Muses) viz. Chaucer, Spencer, Cowley, Milton, Waller, Denham, Roscommon, Dryden, Congreve, and Montague, the late Earl of Halifax.*

Vers. 3. *So rank our Soyle*) The word *Rank* is properly said of *Weeds*, and is metaphorically used to express the *Luxuriances* of *Fancy*, and *Exuberancies* of *Vit.*

*Ibid. Our Bards rise in such Store*) As no Nation can boast of so many good Poets, so, on the other Hand, no Country was ever pester'd with so many Dabblers in Rhime, and Doggrel-Mongers, as ours. In the *First-Class*, besides those already mention'd, we may reckon our *AUTHOR* in the first place, and then Mr. Addison, Mr. Prior, Mr. Philips, and Mr. Pope: But then how many have we indifferent ones, such as a R ———, a S ———, a T ———, a H ———, a B ———, a E ———, cum multis aliis & And what a Deluge of Execrable Peotasters, such as your Ogilby's, Dursley's, Dennis's, Tate's, Hopkins's, Oldmixon's, Ozell's, and numberless more.

Vers.



5 The Last indulge the Fault, the First commit;  
 And take off still the Offal of their Wit.  
 So shameleſs, ſo abandon'd are their Ways;  
 They poche *Parnaffus*, and lay Snares for Praise.  
 None ever can without Admirers live,  
 10 Who have a Pension or a Place to give.  
 Great Miniſters ne'er fail of great Deſerts;  
 The Herald gives Them Blood, the Poet, Parts,  
 Senſe is of Courſe annex'd to Wealth and  
 (Pow'r;  
 No Muſe is proof againſt a golden Show'r.  
 Let

---

Annotations.

Verſ. 8. *They Poche Parnaffus, and lay Snares for Praise*) Here is a fine *Metaphor*, taken from Country Sports. To *Poche*, or as others ſpell it to *Poach*, is illegally to catch any Game, and therefore *Poche Parnaffus*, &c. is as much as to ſay, to get Praise undeſerved; of which Examples are infinite.

Verſ. 12. *The Herald gives them Blood. &c.*) I ſuppoſe our Author has a Satyrical Glance on the late Chancellor, who in his Speech to the late *Treaſurer*, (upon the latter's being ſworn into that Office) deriv'd his Blood from the *VERE S.*

*Ibid. The Poet, Parts.*) This is applicable to abundance of Men in great Places, and of little Genius, paſt, preſent, and to come, who have been, are and will, to the End of the Chapter, be cry'd up for great States-men. Was not, for Inſtance, a moſt wretched Bungler in Politicks a Shuffling, Trick- ing Puzzler of Affairs, extoll'd by Swift, as the *SAVIOUR OF THE NATION.*

Verſ. 13

15 Let but his Lordship write some poor Lam-  
 (poon,  
 He's *Horac'd* up in Doggrel like his own.  
 Or if to rant in Tragick Rage he yields,  
 Falle Fame crys--- *Athens* ; honest Truth---  
 (*Moorfields*.  
 Thus fool'd, he flounces on through Floods  
 (of Ink ;  
 Flaggs with full Sail ; and rises but to sink.  
 Some

*Annotations.*

Verf. 15. *Let but his Lordship, &c.*) This is meant of several Noblemen, both *Dead* and *Living*, who have dabbled in *Poetry*, such as the Dukes of *B——*, the Earls of *D ——*, *Rocheſter*, *Halifax*, and ſome others.

Verf. 16. *He's Horac'd up, &c.*) Wineſs the *Account of the greateſt Engliſh Poets* before quoted, wherein the Poet ſpeaks thus of the late Earls of *Halifax*, and *Dorſet*.

*The Noble Montague remains unnam'd,  
 For Wit, for Humour, and for Judgment fam'd ;  
 To Dorſet he directs his Artful Muſe.  
 In Numbers ſuch, as Dorſet's ſelf might uſe.*

And ſo the Poet *Kills Two Birds with one Stone*, as the ſaying is.

Verf. 18. *False Fame crys Athens ; honeſt Truth, Moorfields :*) This is a very happy Imitation of that of *Monſieur Boileau*.

*La Raiſon dit, Virgile ; et la Rime, Quinault.*

Verf. 24

Some venal Pens so prostitute the Bays,  
 Their Panegyricks lash, their Satyrs praise.  
 So nauseously, and so unlike they paint,  
 N——'s an *Adonis*; M——r a Saint.

*Metius*

*Annotations.*

Verf. 24. N——'s an *Adonis*;] Who is meant by N——'s, is not easie to conjecture; and will, undoubtedly, puzzle my future *Fellow-Commentators*. To give them all the Light I can in this obscure Matter, we must observe, that according to the Rules of our *English Heroick Verse*, the *Cesura* falling on the last Syllable of the Word *Adonis*, N——'s must of necessity be a *Monosyllable*. Having got this Thread, the next Enquiry must be to what Person, whose Name has but one Syllable, the Appellation of *Adonis*, in an ironical Sense, (as 'tis meant here) is applicable? Now 'tis certain, that the Lord N——, and G—— makes but *indifferent Speeches* in the *Senate House*; but I never heard that he was a handsome Man.

*Ibid.* M——r a Saint] Here's another,  
*Cruz Interpretum*:

All I shall say to it is, That Dr. Swift, who made a *SAVIOUR* of *OXFORD*, may, with the same Dexterity, make a *SAINT* of *MORTIMER*, and a *PRUDE* of Mrs. O——p.

25 *Metius* with those fam'd Heroes is compar'd  
 That led in Triumph *Porus* and *Tallard*.  
 But such a shameless Muse must Laughter  
 (move,  
 That aims to make *Salmoneus* vye with *Jove*.  
 To

*Annotations.*

Verf. 25. *Metius* with those fam'd Heroes is compar'd, &c.] 'Tis hard to determine whom our Author means by *Metius*: However, 'tis plain to me, that as the *Suspension of Arms* in 1712, was a fatal Blunder, in Politicks, so the General who left our Allies in the Lurch, is not to be compar'd, either with *Alexander the Great*, who defeated King *Porus*, or with the Duke of *Marlborough*, who took *Marshal Tallard* Prisoner, at the Battle of *Blenheim*; which together with his other Victories at *Ramellies*, *Oudenarde*, and *Blaregnies*, will render his Name Immortal.

Verf. 28. That aims to make *Salmoneus* vye with *Jove*] *Salmoneus* was King of *Elis*; whose extravagant Ambition made him aspire to Divine Honours: And that the People might esteem him a God, he built a Brazen Bridge over the City, and drove his Chariot over it, imitating by this Noise, *Jupiter's* Thunder. He also threw down lighted Torches, and those who were struck by them, were apprehended and put to Death: But *Jupiter* would not suffer such outragious and inhumane Insolence; and therefore



To form great Works puts Fate it self to  
(Pain,

30 Ev'n Nature labours for a mighty Man.

And

---

*Annotations.*

fore threw the Proud Man Headlong into  
Hell.

*Vidi & crudeles dantem Salmonea penas,  
Dum flammis Jovis, & Sonitus imitatur Olympi.*  
Virg. *Æneid.* VI.

Who is here meant by *Salmoneus*, I cannot tell, unless it be the Lord Bo — ke, who, it seems, aim'd at no less than to be *Lord Treasurer*, and to hold alone the Reins of the Government; who being intoxicated with *Ambition* and *Pride*, abused his Royal Mistress's *Prerogative*; and treated, with *Indignity*, both his *Equals* and *Superiors*; but who, in the very Height of his Towing Expectations, *Phaeton*, or *Salmoneus* like, was by *Jove's Thunder*, (an Order from King *GEORGE*) thrown out of his Chariot, (his Office) and afterwards driven to *Hell*; for such a *Banishment* from his Country, must be to the Man, who had, at least, endeavour'd to betray it to its Enemies,

Verf. 34.

And to perpetuate her Heroe's Fame,  
 She strains no less a Poet next to frame.  
 Rare as the Heroe's, is the Poet's Rage;  
*Churchills* and *Drydens* rise but once an Age.  
 35 With Earthquakes tow'ring *Pindar's* Birth  
 (begun;  
 And.

Annotations.

Verf. 34. *Churchills* and *Drydens* rise but once an Age] 'Tis plain, by *Churchill* our Author means the Duke of *MARLBOROUGH*: But it may seem somewhat strange, that he should mention Mr. *Dryden*, as the most celebrated Poet of the last and present Age; when, in my opinion, several others, and even our Author himself, may claim Preheminence.

Verf. 35. Tow'ring *Pindar*] *Pindar*, a Greek Poet, call'd the Prince of the *Lyrics*, whose Odes, written in a lofty Strain, and full of uncommon FLIGHTS, and bold Metaphors, won the Prize at the four Solemn Games of Old Greece, which were the *Olympick*, the *Istmic*, the *Pythian*, and the *Nemean*. 'Tis recorded, that his Birth was preceded by a great Earthquake; But Authors do not agree as to the time of his Death. I could mention several other Particulars relating to *Pindar*, but content my self with saying, that next to *Horace*, no succeeding Poet has more successfully imitated him than our Great *Cowley*, of whom therefore Mr. *Addison*, justly speaks thus :

What

And an Eclipse produc'd Alcmena's Son?

The

low

with him; and all

bestial after this manner:

What Muse but thine could equal Hints inspire;

And fit the deep-mouth'd Pindar to thy Lyre:

Pindar, whom others in a labour'd Strain,

And serv'd a Expression imitate in Vain?

And indeed, our Dennis's and Dursley's have made themselves the Jest of Parnassus by their empty bombastick Imitations of Pindar. The late facetious and Sarcastick Thomas Brown, very pleasantly ridiculed Dursley, in an Epigram, of which I have preserv'd the following Lines in my Memory:

Thou! write Pindarioks, and be damn'd!

Write Epigrams for Caterers

None with thy Lyrics can be sham'd,

But Chamber Maids, and Butlers.

Verse 36. And an Eclipse produc'd Alcmena's Son] The Story hinted at by our Poet is very remarkable: *ALCMENA*, (says Monsieur Bayle, in his *Critical Dictionary*) ' Daughter to Elefryon, King of Myene, was Wife to Amphitryon, and Mother of Hercules. She was deliver'd of this Son, during her Husband's Life; and yet Hercules, was not the Son of Amphitryon, but of Jupiter, who pretending to be Alcmena's Husband, was by her admitted, without any scruple, to perform the Matrimonial Functions. He liked the Sport so well, that he made that Night three times as long as ordinary; or (as *Vigenerus*, in his *Commentaries*

ries on *Philestratus* has it) prolong'd the same by adding both the next Day and Night to it; Nor was *Alcmena* less pleased with her Bed-Fellow; which made her very uneasy to part with him; and after he was gone, she bemoan'd herself after this manner:

*Satin' parva res est voluptatum in vitâ,  
Atque in ætate agunda;  
Præquam quod molestum est ita cuique comparatum,  
Est in ætate hominum;  
Ita Dis placitum, voluptatem ut maior comes consequatur, &c.*

Plaut, in *Amphit.* Act. II. Sc. II.

Which Thought Mr. Dryden has admirably improved.

(too long:

' Ye Niggard Gods! You make our lives  
' You fill 'em with Diseases, Wants and Woes,  
' And only dash 'em with a little Love;  
' Sprinkled by Fits, and with a sparing Hand.  
' Count all your Joys, from Childhood ev'n to  
' (Age,  
' They would but make a Day of ev'ry Year.

And to express the *Extasy* and *Rapture* *Alcmena* must be supposed to be in, after such an uncommon Enjoyment, our *English* Poet tops up on the *Latin*, and makes her say:

' Take back your Sev'nty Years, (the Scint of  
Life)  
' Or else be kind, and cram the Quintessence  
' Of Sev'nty Years into Sweet Sev'nty Days:  
' For all the rest is flat, insipid Being.

' Some



Some unlucky Criticks pretend, that this Story of Jupiter and Alcmena does not consist with Probability: For say they, he personated the Husband too well, or rather too ill, according to that of Monsieur la Fontaine:

Il fit l' Epoux; mais il le fit trop bien.  
Trop bien! je faux, et c'est tout le contraire:  
Il le fit mal; Car qui le veut bien faire.  
Doit en lesongne aller plus doucement.

And therefore, add those Criticks, it was easy for her to discover the Imposture, by comparing the vigorous Impressions of this bold Intruder, with the faint Carresses of a Husband. But Apollodorus solves this Knotty Difficulty, by acquainting us, that Alcmena was then only betrothed to Amphitryon; the Consummation of their Marriage having been put off, till he return'd from the War he had undertaken to avenge the Murder of her Brothers: So that she was altogether unpractised in Love Affairs. Now Jupiter who had a Month's longing to her Maiden-head, watch'd the Opportunity, and nick'd his Return homewards, to put his design in Execution; and so was before hand with him. Apollodorus adds, that Amphitryon having lain with his Wife, She was afterwards delivered of Two Sons, viz. of Hercules, got by Jupiter, who was a Night older than Iphicles, got by Amphitryon. Homer's Scholiast is yet more tender than Apollodorus of Amphitryon's Honour; for he is positive, that the Marriage Rites were not perform'd till after the Return of Amphitryon, so that, in strict Justice, he could not be call'd a Cuckold. As for

The Sire of Gods, o'er Phœbus cast a Shade;  
But, with a Heroe, well the World repaid.

No Bard for Bribes shon'd prostitute his Vein;  
Nor dare to flatter where he should arraign.

*Annotations.*

for *Plautus*, he has certainly committed a great Blunder in the contrivance of the Fable or Plot of his *Amphitryon*: For he supposes, that the Good Man left his Dear Spouse far gone with Child; So that she could not be a very relishing Bit, for so nice a God as *Jupiter*. The famous *Madam Dacier*, who has not disdain'd to bestow her learned *Lucubrations* on this important Subject, rather encreases than lessens the Difficulty: For she pretends, that in this Comedy, *Plautus* has observ'd the *Unity of Time*. Upon this Supposition, *Jupiter* must have interrupted the whole Course of Nature, and stopt the Carrier of the Sun, in order to lye with a mortal Woman, big with Twins up to her Chin, and so near her Time, that if he had staid but an Hour longer, he would have heard her cry out.

*Juno*; *Lucina*, *fer opem, serva me observo.*

And like a well bred God, have held her Back.  
How can any one either believe, or account for such Improbabilities?

Verf 37 The Sire of Gods] That is, *Jupiter*, whom the Latin Poet calls,

*Divum Pater, atque hominum rex.*

Verf. 41

To grant big *Thraso*, Valour, *Phormio*, Sense,  
 Shou'd Indignation give, at least Offence.  
 I hate such Mercenaries, and wou'd try  
 From this Reproach to rescue Poetry.

45. *Apollo's*

*Annotations*

Verf. 4. *To grant big Thraso Valour* By *Thraso* is here meant any Hectoring Bully, in general, that Character being admirably well ridiculed under that Name, by the great Latin Comedian, *Terence*, in his Play call'd, *Eunuchus*, or the *Eunuch*. However, 'tis the Opinion of the *Whigs*, and even many of the *Tories*, that our Author had the Lord Viscount *B.* in his Eye when he wrote this Line.

*Ibid.* *Phormio, Sense* *Phormio* is one of the *Dramatis Persona*, of another Latin Comedy of *Terence*, by which the whole Play is denominated. According to the learned and ingenious Translator of those noble Remains of venerable Antiquity, (Mr. Lawrence Echard) *Phormio*, was a BOLD, CHEATING, SUBTLE, INTREIGUING FELLOW, and one of SINGULAR IMPUDENCE: And therefore 'tis not improbable, that our Author casts here a malicious Glance on the late WHITE STAFF.

D

Verf. 46.



45 *Apollo's Sons shou'd scorn the servile Art,*  
*And to Court Preachers leave the fulsome*  
*(Part.*

What then—You'll say, must no true Ster-  
 (ling pass,

Because impure Allays some Coin debase ?

Yes, Praise, if justly offer'd, I'll allow ;

50 And, when I meet with Merit, scribble too.

The Man who's honest, open, and a Friend,

Glad to oblige, uneasie to offend :

For-

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*Annotations.*

*Vers. 46. And to Court Preachers leave the fulsome Part*) I suppose our Author means the *Court Preachers* in a late Reign ; for now they are so much *Reform'd* as to *fulsome Praise*, that some of them run into the other *Extream*. Vide *Atterb.* In *Epist Divi Pauli ad Rom. Cap. XIII.*

*Vers. 51. The Man who's honest*] Here's an admirable Description of an *honest, good Man* : And I verily believe our Author has in it drawn his own Picture. *Monsieur de St. Evremond*, in his *Essay on the Character of Tragedies*, observes, that when he was about writing a Tragedy, he drew up his own Character, without ever designing it, and found that the Heroe dwindled insensibly into the little Merit of *St. Evremond* ; whereas *St. Evremond* ought to have raised himself to the great Virtues of his Heroe. But I may, on the contrary affirm,



Forgiving others, to himself severe ;  
 Tho' earnest, easie, civil, yet sincere ;  
 55 Who seldom but through great good-na-  
 (ture errs ;  
 Detesting Fraud as much as Flatterers.  
 'Tis he my Muse's Homage shou'd receive ;  
 If I cou'd write, or *Holles* cou'd forgive,  
 But pardon, learned Youth, that I decline,  
 60 A Name so lov'd by me, so lately Thine.  
 When *Pelham* you resign'd, what cou'd re-  
 (pair  
 A Loss so great, unless *Newcastle's* Heir ?  
*Hydaspes* that the *Asian* Plains divides,  
 From his bright Urn in purest Crystal glides  
 65 But when new gath'ring Streams enlarge his  
 (Course  
 He's *Indus* nam'd, and rolls with mightier  
 (Force.  
 In

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Annotations.

firm, that the Publick had been less ob-  
 liged to Sir Samuel Garth, had he given us here  
 any other Character, but that of himself.

Verf. 58. *Or Holles could forgive*] The pre-  
 sent Earl of *Clare* : See the Peerage of *Eng-  
 land*, Vol. II. pag. 197 and 204.

Verf. 61. *When Pelham you resigned*] See the  
 Book before quoted, *Ibid*.

Verf 63, and 66. Whoever has a mind to be  
 better informed about the River *Hydaspes*, and  
*Indus* may turn over *Morery's* Dictionary.

In fabl'd Floods of Gold his Current flows,  
 And Wealth on Nations, as he runs, bestows.  
 Direct me, *Clare*, to name some nobler Muse,  
 70 That for her Theme thy late *Recess* may chuse.  
 Such bright Descriptions shall the Subject  
 (dress;  
 Such vary'd Scenes, such pleasing Images;  
 That Swains shall leave their Lawns, and  
 (Nymphs their Bow'rs,  
 And quit *Arcadia* for a Seat like yours.

But

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*Annotations.*

Verſ. 74. *And quit Arcadia*] *Arcadia* was a fine, pleasant Country in the middle of *Peloponnesus* abounding with good Pasture, chiefly inhabited by *Shepherds*, who were given to Musick, and the *Horn-Pipe*; and which therefore the *Poets*, and their *Brethren*, the Writers of *Romances*, have chosen for the Scene of their *Pastorals*, and *amorous Stories*. The Peculiar Deity of this Country was *PAN*, according to *Virgil*, *Eclog. X.* *Pan Deus Arcadiæ*, — He was call'd by that Name, which in *Greek* signifies *ALL*, either as some pretend, because he was the Son of *Penelope* by all her *Woers*; or because he exhilarated the Minds of all the *Gods*, with the Musick of the Pipe, which he invented:

*Pan primus Calamos cetera conjungere plures insti-*  
*(tuet.*

*Virg. Ecl. II.*

*Pan*

But say, who shall attempt th' advent'rous Part  
Where Nature borrows Dress from *Vanbrook's*

(Art.

If,

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*Annotations.*

*Pan taught to join with Wax unequal Reeds.*

And for that very Reason he was accounted  
the God of the *Shepherds*, and the *Guardian of*  
the *Flocks*;

*Pan curat Oves, oviumq; magistros.*

*Virg ibid.*

*Pan loves the Shepherds, and their Flocks he feeds.*

This Deity was by the Poets describ'd under  
the Figure of a *Horned Half-Goat* crowned  
with a Pine, with a Smiling red Face, and the  
Feet and Tail of a Goat, cloathed with a  
spotted Skin, holding a Crook in one Hand,  
and a Pipe, made of an uneven Number of  
Reeds in the other. Now with the Philoso-  
phers, this Image *PAN* was the Symbol of  
the *Universal World*; and in that Sense he may  
be justly call'd the God of *Spinoza*, *Hobbes*, *Toland*,  
*Collins*, and other Modern *FREE-THINK-*  
*ERS*. The *Latins* call him *Innus* and *Incubus*,  
the *Night-Mare*, *ab ineundo passim cum omnibus*;  
because he enjoy'd all manner of Creatures;  
and he was worship'd at *Rome* under the Name  
of *Lupercus*. His Temple was call'd *Lupercal*,  
which in a figurative Sense was taken for a  
*Bawdy-House*, and his Festivals were call'd *Lu-*  
*percalia*, that is, *The Revels of Drury-Lane*.

Verf. 76. *Where Nature borrows Dress from*  
*Vanbrook's Art, &c.*] 'Tis plain from this, and  
the

If, by *Apollo* taught, he touch the Lyre,  
 Stones mount in Columns, Palaces aspire,  
 And Rocks are animated with his Fire.

'Tis he can Paint in Verse those rising Hills,  
 Their gentle Vallies, and their silver Rills:  
 Close Groves, and op'ning Glades with Ver-  
 dure spread,  
 Flow'rs sighing Sweets, and Shrubs that  
 Balsam bleed,  
 With gay Variety the Prospect crown'd,  
 And all the bright *Harison* smiling round.

Whilst

*Annotations.*

the following Lines, that our Author means  
 a Modern Poet and Architect, lately dubb'd a  
 Knight. But then here's a Fault against Ortho-  
 graphy; for his Name which is of Dutch Original,  
 is to be spelt *Vanbrugg*; *Myn Heer Van*  
*Brugg*, is as much as to say, *Monsieur of the*  
*Bridge*, and in French, *Monsieur du Pont*. 'Tis a  
 common Observation, confirm'd even by Holy  
 Writ, that proper Names, often suit with the  
 particular Humours and Inclinations of Persons,  
 according to this of *Ovid*:

*Convenient rebus Nomina Scapo suis.*

And, indeed, this Remark is in a particular  
 manner, verify'd in the Person here meant,  
 Sir John *Vanbrugg*, who, it seems, has built a  
 most Stately Bridge at *Blenheim House*, out of  
 meer



Whilst I attempt to tell how antient Fame  
 Records from whence the *Villa* took its Name.  
 In Times of old, when *British* Nymphs were  
 (known  
 To love no foreign Fashions like their own,  
 90 When Dress was monstrous, and Fig-leaves  
 (the Mode,  
 And Quality put on no Paint but \* Woade  
 Of.

\* *Glaſſum*. See *Pliny*.

*Icarys*. See *Diſcorides*.

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*Annotations.*

meer Compliment to his own Name: Which makes many *Curious Travellers* say, *Here's a fine Bridge, but where's the River to it?* As to the Merit of *Sir John*, many are of Opinion, that our Author is here somewhat *hyperbolical*, and that his Friend has too much of the *Gothick Guſto*, both in his *Poetry* and *Architecture*. Vide, *Dennis's Criticisms on the English Poets*; *Campbell's Vitruvius Britannicus*; *Leoni's New Edition of Palladio*, Printed for *J. Tonſon, &c.*

Verſ. 87. *The Villa*] *Villa* is a *Latin* Word for a *Country-Seat*. See *Cambridge upon Littleton*.

Verſ. 89. *No foreign Fashions*.] Whether our Author means *Furbelows*, *Hoop-Petticoats*, or *Hannover-Heads*, is uncertain.

Verſ. 91. *No Paint but Woade*.] Without being at the Trouble of consulting the *Lying Naturaliſt*,

Of *Spanish* Red unheard was then the Name ;  
 For Cheeks were only taught to blush by  
 (Shame.

No Beauty, to encrease her Crowd of Slaves,  
 95 Rose out of Wash, as *Venus* out of Waves.

Not

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Annotations.

turalist, Pliny by Name, the Curious may see in Littleton's Dictionary, that *Glaſtum*, is the Herb Woade, wherewith Cloth is died blue, and with which the old Britons used to paint themselves. The French call it *Guede*, or *Pastel*, see Boyer's Dictionary. Sir William Temple in his Introduction to the History of England, speaks thus of the ancient Britons: What Cloaths they wore to cover any Parts of their Bodies were usually of the Skins of Beasts; but much of their Body, as Arms, Legs, and Thighs, was left naked, and in many of them All; what was naked was painted with Blew, &c.

Verſ. 93. For Cheeks were always taught to blush by Shame. ] Blushing was ever accounted a Sign of Modest Consciousness, and Virtuous Shame. *Erubuit salva res est: He blushes, all's well, says Terence.*

Verſ. 95. Rose out of Wash ] Some may be apt to think our Author speaks hyperbolically in this Place: But 'tis certain, that some of our Modern Beauties bathe in Tubs of Wash. Some French Ladies top upon our English, for they besmear their whole Bodies with young Leve-  
*reys* and Pidgeons Blood, to soften and clear  
 their

Not yet Lead Comb was on the Toilet plac'd  
 Not yet broad Eye-brows were reduc'd by  
 (Paste:  
 No Shape-smith set up Shop, and drove a  
 (Trade  
 To mend the Work wise Providence had made.  
 100 Tyres were unheard of, and unknown the  
 (Loom,  
 And thrifty Silkworms spun for Times to  
 (come.  
 Bare Limbs were then the Marks of Modesty;  
 All like *Diana* were below the Knee.

The Men appear'd a rough undaunted Race,  
 105 Surly in Show, unfashion'd in Address.

\* Upright in Actions, and in Thought sincere;  
 And strictly were the same they would ap-  
 (pear.

Honour was plac'd in Probity alone;

For Villains had no Titles but their own.

\* *Mores eis simplices, à versutia & improbitate nostra tem-  
 pestatis hominum longe remoti.* See Diod. Sic. Bib. Hist.  
 L. IV. Vers. Lat.

None

#### Annotations.

their Skins. See to this purpose, *Le Critique  
 & l'Apologiste sans Fard*; by Monsieur l'Abbé  
 Bignon; Printed at Paris 1711. pag. 282.

Vers. 108. Honour was placed in Probity alone,  
 For Villains, &c.] Our Author had undoubt-  
 E edly

110 None travell'd to return politely Mad;  
 But still what Fancy wanted, Reason had.  
 Whatever Nature ask'd, their Hands cou'd  
 (give;  
 Unlearn'd in Feasts, they only eat to live.  
 No Cook with Art encreas'd Physician's Fees;  
 115 Nor serv'd up Death in Soups and Friccacees.  
 Their Taste was like their Temper, unre-  
 (fin'd;  
 For Looks were then the Language of the  
 (Mind.  
 E'er

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*Annotations.*

edly in his Eye, that fine saying of Juvenal,  
 Sect. XI.

— *Nobilitas sola est, atque unica Virtus.*

*Virtue alone is true Nobility.*

But whether here's a *tacit Allusion*, to an  
*Occasional Creation of Peers*, in a late Reign, I  
 leave others to determine.

Vers. 115. *Nor serv'd up Death in Soups and  
 Friccacees.*] Here's a very *Home Jest* on our  
 Modern Cooks; but how *Monsieur le Begue*,  
 (at the *Three Tuns in Chandoy's-Street*) will take  
 it, I know not. This I'm sure on't, that his  
 Soups help many a *Batter'd Beau* at a *Dead List*,  
 and encrease *Mother Hill's Custom*, as much  
 as *Dr. Gibbons's Fees*.

Vers 120.



E'er Right and Wrong, by turns, set Prices  
(bore ;

And Conscience had its Rate like Common  
(Whore :

120 Or Tools to great Employments had Pre-  
(tence ;

Or Merit was made out by Impudence ;

Or Coxcombs look'd assuming in Affairs ;

And humble Friends grew haughty Mini-  
(sters.

In those good Days of Innocence, here  
(stood

125 Of Oaks, with Heads unshorn, a solemn  
Wood,  
Fre-

*Annotations.*

Verf. 120. *Or Tools to great Employments had Pretence.*] Our Author means, that in those good old Days, a *Drawer* was not made a Pleni-potentiary ; a *Foot-Man* a Commissioner of Trade, and so forth.

Verf. 123. *And humble Friends grew haughty Ministers.*] This *Reflection* hits a World of *Coxcombs*, who as soon as they get into Place, forget and over-look their former *Cronies* ; But 'tis the general Opinion that our Author had a particular Eye on the late Earl of *H* — *x*, first Lord Commissioner of the Treasury, who was grown intolerably *Proud and Haughty*.

Frequented by the \* *Druids*, to bestow  
 Religious Honours on the † *Mistleto*.  
 The Naturalists are puzzel'd to explain  
 How Trees did first this Stranger entertain:  
 130 Whether the busie Birds engraft it there;  
 Or else some Deity's mysterious Care,  
 As *Druids* thought; for when the blasted  
 (Oak  
 By Lightning falls, this Plant escapes the  
 (Stroak,  
 So

\* *Jam per se roborum eligunt lacos.*

Plin. L. XVI.

† *Et nihil habent Druidæ visco, & arbore in qua gignatur,*  
*& modò sit robur, sacratius.*

Plin. *ibid.*

*Et Viscum Druidæ,* Ovid.

#### Annotations.

VERS. 126. *The Druids*] They were the *Priests*,  
 and in most Cases, the Judges, of the Ancient  
*Gauls* and *Britons*; whose Religion and Customs,  
 are described by *Tacitus*, *Caesar*, *Strabo*, *Pliny*, *Dio-*  
*dorus Siculus*, *Berosius*, *Stephanus de Urbibus*, *Am-*  
*mianus Marcellinus*, *Diogenes Laertius*, *Cambden*,  
*Temple*, *Echard*, &c.

VERS. 127. *The Mistleto*] By others call'd  
*Mistletom*, or *Misseldine*, (See *Littleton's Dict.*)  
 a Shrub that grows in an Oak, Apple-Tree,  
 &c. is by the French call'd *Guy*, and by the  
*Latins*, *Viscus*, or *Viscum*, which likewise signi-  
 fies

So when the *Gauls* the *Tow'rs* of *Rome* de-  
(fac'd,

135 And *Flames* drove forward with outrageous  
(Waste,

*Jove's* favour'd *Capitol* uninjur'd stood :

So Sacred was the *Mansion* of a *God*;

*Shades* honour'd by this *Plant* the *Druids*  
(chose,

Here, for the bleeding *Victims*, *Altars* rose.

140 To \* *Hermes* oft they paid their *Sacrifice*;

*Parent* of *Arts*, and *Patron* of the *Wise*.

\* *Deum maxime Mercurium colunt : Hunc omnium inven-*  
*torum artium ferunt : Post hunc, Jovem, Apollinem, &c. Cæf.*  
Good.

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*Annotations.*

fies *Bird-Lime* ; and was held in great *Vene-*  
*ration* by the *Druids*, who derived their own  
*Name* from *Δρῦς*, in *Greek*, an *Oak*.

*Verf. Hermes*, in *Greek*, *Ἑρμης* signifies *Mer-*  
*cury* ; which *Name* is derived from the *Verb*  
*ἑρμηνεύειν*, that is, to *interpret* or *explain*, because  
he excelled in *Eloquence*, and therefore was  
accounted the *God* of the *Rhetoricians* and  
*Orators*.

*Verf. 141. Parent of Arts, &c.]* Among other  
remarkable *Qualities* of *Mercury*, he was re-  
ported to have been the *Inventor* of *Con-*  
*tracts*, *Weights*, and *Measures* ; and to have  
taught the *Art* of *Buying*, *Selling*, and *Traf-*  
ficking

Good Rules in mild Perswasions they convey'd ;  
 Their Lives confirming what their Lectures  
 (said.

None violated Truth, invaded Right;  
 145 Yet had few Laws, but Will and Appetite.  
 The

*Annotations.*

sicking. For which Reason, 'tis very probable he was by the *Latins* call'd *Mercurius*, from *Merces*, or *Mercium Cura*. Hence he is accounted the God of *Gain*, and a *Purse* was usually hung to his Statues; and as he likewise excell'd in the Art of *Stealing* and *Picking of Pockets*, so was he reverenc'd as the Prince and God of *Thieves*, and particularly worship'd by *Lord Treasurers*, *Pay-Masters* and *Agents*: And had a Chappel dedicated to him in the Castle of that famous Earl of *MORTIMER*, who was so great with Queen *Isabel*. He was also mighty skilful in making *PEACE*; and for that Reason was sometime painted with *Chains of Gold* flowing from his Mouth, with which he linked together the Minds of those that gave him the Hearing; and could get a *Majority* in the most numerous *Assemblies*. This *Pacifick* quality of his was signified by the *ROD* he held in his Hand, which was given him by *Apollo*, and had a wonderful Faculty of deciding *all Controversies*. This Virtue was said to have been first discover'd by *Mercury*, who seeing two Serpents fighting as he travell'd, he



The People's Peace they study'd, and profess  
 No † Politicks but Publick Interest.  
 Hard was their Lodging, homely was their  
 For all their Luxury was doing Good. (Food,  
 150 No Miter'd Priest did then with Princes vie,  
 Nor, o'er his Master, claim Supremacy;  
 Nor were the Rules of Faith allow'd more  
 (pure,  
 For being sev'ral Centuries obscure.

† *De republica, nisi per concilium, loqui non conceditur.* Cæf.  
 Lib. VI.

None

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*Annotations.*

he put his Rod between them, and reconciled 'em  
 presently, and they mutually embraced each  
 other, and stuck to the Rod, which is call'd  
*Caduceus*; and from hence all Ambassadors sent  
 to make Peace are call'd *Caduceatores*. 'Tis  
 the Opinion of many, that under the Names,  
 Offices and various Qualities both of the *DRUIDS*  
 and *MERCURY*, our Author allegorizes and  
 ironically exposes the Proceedings of the LATE  
 MINISTRY, particularly of the *White-Staff*,  
*Secretary*, *Purse* and *Mitre*: Such as the Cry of  
*High-Church*, the *Cessation of Arms*, the Trea-  
 ties of PEACE and COMMERCE, a pack'd up  
 and Bribed Parliament, &c. A particular Em-  
 ployment of *Mercury* I had almost forgot, that  
 is, his being PIMP in Ordinary to *Jupiter*, just  
 as B——n was of late to the Lord B——ke.  
 Vers. 150. No Miter'd Priest, did then with  
 Princes vie ] Here our Author arraigns the In-  
 solence,

None lost their Fortune, forfeited their  
 (Blood,  
 155 Nor not believing what None understood.  
 For Symony, nor *Sine Cure* were known;  
 Nor wou'd the Bee work Honey for the  
 (Drone:  
 Nor was the Way invented, to dismit  
 Frail *Abigals* with fat *Pluralities*.  
 160 But then in Fillets bound, a hallow'd Band  
 Taught how to tend the Flocks, and till  
 (the Land:  
 Cou'd tell what Murrains in what Months  
 (begun,  
 And how the † Seasons travell'd with the  
 Sun :

† *Multa praterea de fideribus, & eorum motu, de retum natura &c.* Caf.

When

*Annotations.*

*Jolence*, not only of the Pope of Rome arrogating to himself a *Supremacy* over *Temporal Princes*, but also of some *High-Church Clergy-Men*, who claim an *Authority independent* from the State.

Verf. 154, 155. *None lost their Fortune*, — for not believing, &c.] This alludes to, and exposes not only the *Prosecutions* of the *Papists* against those they call *Hereticks* and *Schismaticks*; but also the *Storms* lately raised by the Church of *England* against the learned Dr. *Clarke* and Mr.

When his dim Orb seem'd wading through  
 (the Air,  
 165 They told that Rain on dropping Wings  
 (drew near:  
 And that the Winds their bellowing Throats  
 (wou'd try,  
 When red'ning Clouds reflect his Blood-  
 (shot Eye.  
 All their Remarks on Nature's Laws require  
 More Lines than wou'd ev'n *Alpin's* Rea-  
 ders tire.  
 170 This Sect in sacred Veneration held  
 Opinions, by the *Samian Sage* reveal'd ;  
 That

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*Annotations.*

Mr. *Whiston*. See to this purpose Sir Richard Steele's *Dedication to the Pope Clement XI.* prefix'd to an Account of the State of the *Roman Catholick Religion*.

Vers. 169. *Ev'n Alpin's Readers tire.*] This is as much as to say the Readers either of Prince and King *ARTHUR*, or of *Mad Lee*, and *Fustian Settle*: *Alpinus* was a *Latin Poetaster*, that wrote the Tragedy of *Memnon* (who was kill'd by *Achilles*) in so tedious, bombastick a Stile, that *Horace* Speaks thus of him, in his Xth Satyr, of his first Book:

*Turgidus Alpinus jugulat dum Memnona.*

Vers. 171. *Opinions, by the Samian Sage reveal'd*] That is, the *Metempsychosis*, or *Transmigration of*  
 F Souls

That Matter no Annihilation knows,  
 But wanders from These Tenements to  
 (Those.  
 For when the *Plastick* Particles are gone,  
 175 They rally in some Species like their own.  
 The Self-same Atoms, if new jumbld, will  
 In Seas be restless, and in Earth be still;  
 Can, in the *Truffle*, furnish out a Feast;  
 And

*Annotations.*

*Souls*, from one Body to another, first publickly taught by the famous *Pythagoras*, who is here call'd the *Samian Sage*, because he was a Native of *Samos*, an Isle of the *Icarian Sea*. Whoever has a Mind to be better acquainted with this *Philosopher*, and his *Opinions*, may consult *Monsieur Bayle's Dictionary*.

Vers. 174. *The Plastick Particles*] That is, the *Particles* that make up the *Form* of any *Individual*. *Plastes* among the *Latins*, from *Πλάσσειν* in *Greek*, signifies a *Statuary*, a *Carver*, a *Worker of Images*; whence comes the *Latin Word Plastics*, in *English*, *Plastick*, the *Art of a Statuary*, *Carving*; and so the *Adjective Plastick*, comes to be used in *Natural Philosophy*.

Vers. 178. *In the Truffle, furnish out a Feast*] The *Truffle*, *Gallicè Truffe*, is a sort of a *Mushroom*, that grows of it self in the *Ground*, somewhat in the form of a *Potatoe*, but of a most exquisite *Taste*. It is a great *Provocative* to *Venery*, and commonly used in *Ragoos*, and *Fricassées*. Some call it *Swine-Bread*, because in the



And nauseate, in the scaly Squill, the Taste.

180 Those falling Leaves that wither with the  
(Year,

Will, in the next, on other Stems appear.

The Sap that now forsakes the bursting Bud,  
In some new Shoot will circulate green  
(Blood.

The Breath to Day that from the Jasmin  
(blows,

185 Will, when the Season offers, scent the Rose;

And those bright Flames that in Carnations  
(glow,

E'er long will blanch the Lilly with a Snow.

They hold that Matter must be still the same;

And varies but in Figure and in Name.

190 And that the \* Soul not dies, but shifts her  
(Seat;

New Rounds of Life to run; or past, repeat.

\* *Imprimis hoc voluit persuadere, non interire animas, sed  
ab aliis post mortem transire ad alios. Cæl.*

Thus

*Annotations.*

the Places where the same grows, (such as the  
South Parts of France, Spain and Italy,) they  
make use of muzzled Swine to grub it out of  
the Earth.

Verf. 179. *The scaly Squill.*] Squill, is a kind  
of Sea-Onion.

F 2

Verf. 145.

Thus when the Brave and Virtuous cease to  
 (live;  
 In Beings brave and virtuous they † revive.  
 Again shall *Romulus* in *Nassau* reign;  
 195 Great *Numa* in a *Brunswick* Prince ordain

† Et vos Barbaricos ritus—  
 Sacrorum Druidæ—

—reditura parcere vitæ.

—regit idem spiritus artus. Lucan. Lib. I.

Good

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*Annotations.*

Verf. 194. *Again shall Romulus in Nassau reign.*] As *Romulus* was the Founder of Ancient *Rome*, so *Nassau*, that is the late King *William* III. of ever Glorious Memory, was the Founder of the present Happy Settlement of the Protestant and August Family of *Hanover*, in the *British* Throne: And upon that score his Memory is here very justly celebrated by our Author.

Verf. 195. *Great Numa in a Brunswick Prince, Ordain — Good Laws.*] *Numa Pompilius*, was the second King of the *Romans*, who had so great an Opinion of his Virtue, that upon the Death of *Romulus*, they unanimously advanc'd him to the Throne. Nor did they repent their choice: For he took particular Care of *Religion*, and enacted many good and wholesome *Laws*. Now as *Numa* is the Character of a *Pious*, *Good*, and *Wise* Prince, so our Author, with equal *Justice*, and *Poetical Skill*, applies it to our most Gracious King *GEORGE*; who, no doubt, will take

Good Laws; and *Halcyon* Years shall hush  
(the World again.

The Truths of old Traditions were their  
(Theme;

Or God descending in a Morning Dream.

Pass'd Acts they cited; and to come, fore-  
(told;

200 And could Events, not ripe for Fate, unfold.

Beneath the shady Covert of an Oak,

In † Rhymes uncooth, prophetick Truths  
(they spoke.

Attend then *Clare*; nor is the Legend long;

The Story of thy *Villa* is their \* Song.

The

† *Ecce magnum numerum versuum ediscere dicuntur.* Cæs.

\* *Superstitione vana Druidæ caneant,* &c. Tacit. L. IV.

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*Annotations*

take Care to propagate our present Happiness  
to future Generations, by Securing and Pre-  
serving our most excellent Constitution, both in  
*Church and State.*

Verf 196. *Halcyon Years.*] That is, *Peaceful*  
*Times.* The *Halcyon* is a Fowl, who is said to  
build his Nest in the Sea, and thereby to ren-  
der it Calm: For which Reason he is the Em-  
blem of *Peace.*

Verf. 205.

205 The fair *Montano*, of the *Sylvan Race*,  
 Was with each Beauty blest'd, and ev'ry  
 (Grace.  
 His

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Annotations.

Verf. 205. 207. *Montano of the Sylvan Race.*  
 — *His Sire, green Faunus, &c* ] Our Author  
 very Poetically begins the Description of the Earl  
 of *Clare's* Country Seat, with the fabulous Original  
 of the Hill on which it stands; wherein he  
 has very artfully imitated the ancient Poets,  
 and particularly *Ovid's Metamorphosis*, Lib. III.  
 Now, 'tis observable, ' That the Ancients di-  
 stinguish'd the *Dei Agrestes*, or *Rural Gods*, by  
 the different Appellations of *Sylvani*, *Fauni*,  
*Satyri*, *Sileni*, &c. *Sylvanus*, was so called from  
*Sylva*, the Woods, becaufe he presided over  
 them. The *Fauni* were the Offspring of *Fau-*  
*nus*, (or *Fatuellus*) the Son of *Picus*, King of  
 the *Latins*, and whose Wife and Sister both,  
 was *Fauna* or *Faunus*, a propheticall Lady, whom  
 himself first consecrated. The Name of *Fau-*  
*nus* is derived from *fando* or *vaticinando*,  
 whence *Fatui* signifies both Persons, that  
 speak rashly and inconsiderately, and *Enthusiasts*:  
 Because they who prophesy, deliver the Mind  
 and Will of another, and speak Things, which  
 themselves, many Times, do not under-  
 stand.

Verf. 208.



His Sire, green *Faunus*, Guardian of the  
(Wood ;

His Mother, a swift *Naiad* of the Flood.

Her Silver Urn supply'd the neighb'ring  
(Streams,

210 A darling Daughter of the bounteous  
(*Thames*.

Not lovelier seem'd *Narcissus* to the Eye ;

Nor, when a Flower, could boast more Fra-  
(grancy.

His Skin might with the Down of Swans  
(compare,

More smooth than Pearl ; than Mountain  
(Snow more fair.

His

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*Annotations.*

Verf. 208. *A swift Naiad of the Flood.*] The *Naiads*, among the Ancients, were the Nymphs who presided over the Fountains, from the Greek, *Naiw, fluo*.

Verf. 211. *Not lovelier seem'd Narcissus, &c.*] *Narcissus* was fabled to be a Boy of most exquisite Form, and excellent Beauty, whom the Nymph *Eccho* (a talkative Gossip she was) meeting by chance, as he rambled in the Woods, she fell desperately in Love with him. The Coy Youth not making the first Steps, she discover'd her Passion to him, courted him, and claspt her Arms about him ; but the *Insensible Proud* Youth broke from her Embraces, and scamper'd away as fast as he could drive :  
Where-

215 In Shape so Poplars, or the Cedars please :  
 But Those are not so strait; nor grace-  
 (ful These.  
 His flowing Hair in unforc'd Ringlets hung;  
 Tuneful his Voice, persuasive was his Tongue.  
 The haughtiest Fair scarce heard without a  
 (Wound,  
 220 But sunk to Softness at the melting Sound.  
 The fourth bright Lustre had but just begun  
 To shade his blushing Cheeks with doubt-  
 (ful Down.  
 All

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*Annotations.*

Whereupon the despised Nymph hid her self  
 in the Woods, and pined away with Grief:

— *Vox tantum atque ossa supersunt.*  
*Vox manet, ossa ferunt lapidis traxisse figuram.*  
*Inde latet Sylvis, nulloque in monte videtur,*  
*Omnibus auditur; sonus est, qui vivit in illa.*  
 Ovid. ubi supra.

Nothing was left her now but Voice and Bones;  
 The Voice remains: The other turn to Stones.  
 Conceal'd in Woods, in Mountains never found,  
 Yet heard in all, and all is but a Sound.

Vers. 221. The fourth bright Lustre had but just  
 begun.] That is, he had but just enter'd the  
 Sixteenth Year of his Age. *Lustrum* among the  
 Old Romans was the Purgation, or Cleansing of  
 the

All Day he rang'd the Woods, and spread the  
 (Toils,  
 And knew no Pleasures but in *Sylvan* Spoils.  
 225 In vain the Nymphs put on each pleasing  
 (Grace;  
 Too cheap the Quarry seem'd, too short the  
 (Chace.  
 For tho' Possession be th' undoubted View;  
 To seize, is far less Pleasure than pursue.  
 Those Nymphs that yield too soon, their  
 (Charms impair;  
 230 And prove at last but despicably Fair.  
 His own Undoing Glutton *Love* decrees;  
 And palls the Appetite, he meant to please.  
 His slender Wants too largely he supplies:  
 Thrives on short Meals, but by Indul-  
 (gence dies.  
 235. A

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*Annotations.*

the City by Sacrifice every fifth Year; and from thence signify'd also the space of Five Years.

Vers. 231. *His own undoing Glutton Love decrees*] *Experto crede Roberto.*

Vers. 234. *But by Indulgence dies.*] Thus a French Poet, in a Copy of Verses on an Enjoyment, says:

Apprenez que la Jouissance,  
 Est du plus tendre Amour l'Ecueil le plus fatal,  
 Et que c'est ce Plaisir brutal,  
 Qui l'éteint même en sa Naissance.

G

Vers. 240.

235 A Grott there was, with hoary Moss o'er-  
 (grown,  
 Rough with rude Shells, and arch'd with  
 (mouldring Stone;  
 Sad Silence reigns within the loansom Wall;  
 And weeping Rills but whisper as they fall.  
 The clasping Ivys up the Ruin creep;  
 240 And there the Bat, and drowzie Beetle sleep.  
 This Cell sad Eccho chose, by Love betray'd,  
 A fit Retirement for a mourning Maid.  
 Hither

*Annotations.*

Verf. 240. *The Bat*] Otherwise call'd a *Rere-Mouse*, or *Flitter-Mouse*, is a kind of *Winged Vermine*, that never appears abroad in the Day time, but flutters about in the Evening; from whence 'tis call'd in *Latin*, *Vespertilio*; which last Word signifies also metaphorically, a *Night-Walker*, one who dares not appear abroad by Day-light, for fear of *Duns* and *Bailiffs*.

*Ibid.* *The Beetle*.] This is a kind of black horned Fly, call'd in *Latin*, *Scarabous*, and in *French*, *Escarbot*, or *Cerf Volant*.

Verf. 241. *This Cell sad Eccho chose, by Love betray'd*] Our Author in his Preface has anticipated the Cavils of *Dennis*, and other lower Criticks. After reading, says he, the Story in the Third Book of the *Metamorphosis*, 'tis obvious to object (as an *Ingenious Friend* has already done) that the renewing the Charms of a Nymph, of which Ovid had dispossest her,

Vox



Hither fatigu'd with Toil, the *Sylvan* flies;  
 To shun the Calenture of sultry Skies:  
 245 But feels a fiercer Flame, Love's keenest  
 (Dart  
 Finds through his Eyes a Passage to his Heart.  
 Penfive

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*Annotations.*

— Vox tantum atque Oſſa ſuperſunt.

is too great a Violation of Poetical Authority: To which Objection, our Author was ſo Modest, as to give no other Answer, ſave only, That he dares ſay the Gentleman who is meant would have been well pleaſed to have found no Fault. But I will ſay in his Defence, that as the Rhetoricians have a Figure call'd *Catacreſis*, by means of which they may alter the proper ſignification of Words, and even the very Nature of Things, (which is of no ſmall Uſe and Benefit in Pulpit Oratory,) ſo the Poets have their *Licentia Poetica*, whoſe Bounds are yet unlimited, according to *Horace*, in his Art of Poetry:

— *Pictoribus atque Poetis*  
*Quidlibet audendi, ſemper fuit aqua Poſteſtas.*

And this may likewise ſerve to Silence another Cavil, viz. That our Author makes *Eccho* a Coy Nymph, and *Montano* an eager amorous Youth, whereas *Ovid* had made *Eccho* a wanton, melting Laſs, and *Narciffus* a Woman Hater.

Verſ. 244. To ſhun the Calenture of Sultry Skies]  
 Here our Author uſes again the Figure *Catacreſis*

Penfive the Virgin Sate with folded Arms,  
 Her Tears but lending Luster to her Charms.  
 With Pity he beholds her wounding Woes;  
 250 But wants himself the Pity he bestows.  
 Oh! whether of a Mortal born! he cries,  
 Or some fair Daughter of the distant Skies;  
 That, in Compassion leaves your Chrystal  
 (Sphere,  
 To guard some favour'd Charge, and wan-  
 (der here.  
 255 Slight not my Suit, nor too ungentle prove;  
 But pity one, a Novice yet in Love.  
 If Words avail not, see my suppliant Tears;  
 Nor disregard those dumb Petitioners.  
 From

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*Annotations.*

*tachresis* before-mention'd: For a *Calenture* is properly a Spanish and Portuguese Word, which signifies a burning Fever, but means only here a scorching Heat.

Vers. 245. *But feels a fiercer Flame*] Thus Ovid (*ubi supra*) says of *Eccho*,

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*Flammâ proprio calefcit.*

Vers. 250. *But wants himself the Pity he bestows*] This is a fine Imitation of Guarini's *Pastor Fide*, A& III. Scene IV.

From his Complaint the Tyrant Virgin flies,  
260 Asserting all the Empire of her Eyes.

Full thrice three Days he lingers out in Grief,  
Nor seeks from Sleep, or Sustenance, Relief.  
The Lamp of Life now casts a glimmiring  
(Light;

The meeting Lids his setting Eyes benight.  
265 What Force remains, the hapless Lover  
(tries,  
Invoking thus his kindred Deities.

Haste, Parents of the Flood, your Race to  
(mourn;  
With Tears replenish each exhausted Urn.  
Retake the Life you gave, but let the Maid  
270 Fall a just Victim to an injur'd Shade.

More he endeavour'd, but the Accents hung  
Half form'd, and stopp'd unfinish'd on his  
(Tongue.

For

*Annotations.*

O Mirtillo, anima mia,  
Se vedessi quì dentro,  
Come stà il cor di questa,  
Che chiami crudelissima Amarilli,  
So ben, che tu di lei,  
Quella pietà che da lei chiedi, havresti.

Verf. 261. Full thrice Three] is all the World  
over, Nine.

Verf. 273.

For him the *Graces* their sad Vigils keep;  
 Love broke his Bow, and wish'd for Eyes to  
 (weep.  
 275 What Gods can do, the mournful *Faunus*  
 (tries;  
 A Mount erecting where the *Sylvan* lies.  
 The Rural Pow'rs the wond'rous Pile survey,  
 And piously their diff'rent Honours pay.  
 Th' Ascent, with verdant Herbage *Pales*  
 (spread;  
 And Nymphs transform'd to Laurels, lent  
 (their Shade.  
 Her

Annotations.

Verf. 273. For him the *Graces* &c.] The *Graces*, call'd by the Ancients *Aglaia*, *Thalia* and *Euphrosyne*, were Three Sisters, the Daughters of *Jupiter* and *Eurynome*, or *Eunomia*, and the Attendants and Companions of *Venus*. Now 'tis the general Opinion, that under Word the *MON-TANO*, which signifies a *Hill*, our Author Characterises the late Marquis of *BLANDFORD*, only Son to the Duke of *MARLBOROUGH*, who, indeed, was a most lovely Youth; and that by the *Graces* bemoaning *Montano's* Loss, he means the Duke's fair Daughters, lamenting the Death of their Brother.

Verf. 279. *Pales*.] Otherwise call'd by the Ancient Poets, *Magna Mater*, and *Vesta* was the Goddess of Shepherds and Pasture.

Verf. 280. And Nymphs transform'd to Laurels, lent their Shade.] According to the Supposition before-



280 Her Stream a Naiad from the Basis pours;  
 And Flora strows the Summit with her  
 (Flowers.  
 Alone Mount *Latmos* claims Pre-eminence,  
 When Silver *Cynthia* lights the World from  
 (thence.  
 Sad

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*Annotations.*

before-mention'd our Author by *LAURELS*,  
 means here the Duke of *Marlborough's* *VICTO-*  
*RIES*, which, in some Measure, alleviated his  
 just Affliction for the loss of his Son.

Verf. 282. *Flora*] The Goddess of Flowers;  
 by whom 'tis thought our Author means the  
 Dutchess of *Marlborough*, whose Daughters are  
 the brightest Ornaments of Great Britain.

Verf. 283. *Mount Latmos*] A Mountain in  
*Caria*, famous for the Amours of *Cynthia* and  
*Endymion*.

Verf. 284. *Silver Cynthia*] The Moon, Sister  
 of *Appollo* the Sun, who are call'd *Cynthius* and  
*Cynthia*, from the Mountain *Cyntus*, in the  
 Isle of *Delos*. Now *Cynthia*, is the same Goddess  
 with *Diana*, who is call'd *Dea triformis*, and  
*Tergemina*, the Three-fold Goddess, i.e. Because,  
 tho' she is one, yet she had a Three-fold Of-  
 fice, for she is *Luna*, or *Lucina* in the Heavens;  
*Diana*, upon Earth; and *Heate*, in Hell: All  
 which Three Names and Offices are ingeniously  
 express'd in this Distich.

*Terret, lustrat, agit, Proserpina, Luna, Diana,*  
*Ima, Suprema, feras, Sceptro, fulgore, Sagittâ.*  
 Secondly,

Sad *Eccho* now laments her Rigour more  
 285 Than for *Narcissus* her loose Flame before:  
 Her Flesh to Sinew shrinks, her Charms  
 (are fled;  
 All Day in rifted Rocks she hides her Head.  
 Soon as the Ev'ning shows a Sky serene,  
 Abroad she strays, but never to be seen.  
 290 And even as the weeping *Naiads* name  
 Her Cruelty, the Nymph repeats the same.  
 With them she joins, her Lover to deplore,  
 And haunts the lonely Dales he rang'd be-  
 (fore:  
 Her Sex's Privilege she yet retains;  
 And tho' to Nothing wasted, Voice remains.

So

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*Annotations.*

Secondly, Because the Poets sign that she  
 has Three Heads, viz. of a *Horse*, on the Right  
 side, of a *Dog*, on the left, and of a *Man* in  
 the middle: And others ascribe to her the like-  
 ness of a Bull, a Dog, and a Lion. And Third-  
 ly, according to the Opinion of some, she is  
 call'd *Triformis*, because the Moon has three  
 different Faces or Shapes, when she is *New*,  
*Half* or *Full*. This one Instance shews, how  
 fond the Heathens were of the Number  
 THREE.

Vers. 274.

So sung the *Druids* — then with Rapture  
 (fir'd,  
 Thus utter what the \* *Delphick* God inspir'd.  
 E'er twice ten Centuries shall fleet away,  
 300 A *Brunswick* Prince shall *Britain's* Scepter  
 (sway.  
 No

\* *Et partim auguriis, partim conjectura, quæ essent futura,*  
 Cic. de Divinatione.

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*Annotations.*

Verf. 298. *The Delphick God.*] *Apollo*, call'd  
*Delphick*, from the City of *Delphi*, in *Bæotia*,  
 where he had the most famous Temple in the  
 World, in which he deliver'd Oracles to those  
 who consulted him. Some *Christian* Authors  
 pretend, that this Oracle became Dumb at  
 the Birth of our Saviour; and that when *Au-*  
*gustus*, a great Votary to *Apollo*, desired to know  
 the Reason of his Silence, the Oracle answer'd  
 him thus: *Me puer Hebræus, dives Deus ipse gu-*  
*bernaus; Cedere sede jubet, tristemque redire sub*  
*orcum, Aris ergo dehinc, nostris abscedite; Cæsar.*

But *Toland*, his Friend *Collins*, and all the  
 Sect of *Free-Thinkers*, look upon this as a *Pious*  
*Story*.

Verf. 300. *A Brunswick Prince.*] Our Author  
 very artfully takes this Occasion to make a just  
 Encomium on our present most gracious Sove-  
 reign King *GEORGE*, under the Fiction of a *Pro-*  
*phesy* of Things past, of which there are many Ex-  
 H amples

No more fair *Liberty* shall mourn her Chains;  
 The Maid is rescu'd, her lov'd *Perseus* reigns.  
 From

*Annotations.*

amples in the Ancient Poets, particularly in *Horace*, Ode XVth of the Book, which begins thus :

*Pastor cum traheret per freta navibus, &c.*

We may here take Notice, That an *Imitation* of this Ode, address'd to Mr. Steele, written by an Ingenious Gentleman, and publish'd about a Year ago, has, in a great measure, already answer'd the Title it bore of a PROPHECY, and that all Honest Britons impatiently expect the fulfilling of the last Stanza, which is levell'd at the late *White Staff*, and runs thus :

The Force of Britain's evil Star,  
 And Strong Delusions nurs'd with Care  
 Retard a while the Vengeance just :  
 But when th' enchanted Scene is o're,  
 And Reason re-assumes her Power,  
 Fall TRAITOR, fall you must.

Verse 302. *Perseus reigns.*] *Perseus*, the Son of *Jupiter* by *Danae*, being grown a Man, receiv'd from *Mercury* a *Sithe* of *Adamant*, and Wings which he fix'd to his Feet; *Pluto* gave him a *Helmet*, and *Minerva* a *Shield* of polish'd Brass, which reflected the Image of things like a *Looking-Glass*. Thus arm'd and qualify'd, he first deliver'd *Andromeda*, the beautiful Daughter



From † Jove he comes, the Captive to re-

(store ;

Nor can the Thunder of his Sire do more.

Religion

† Son of Jupiter and Danaë!

*Annotations.*

Daughter of *Cepheus*, King of *Aethiopia*, when she was bound by the envious Nymphs to a Rock to be devoured by a Sea-Monster. His next Expedition was against the *Gorgons*, whom he encounter'd, with their Princess *Medusa*, the Hair of whose Head were as many Snakes, and which he struck off, by the favourable Assistance of *Pallas*; and afterwards fixed it upon his Shield, with which he turn'd many Persons into Stone. When *Medusa's* Head was cut off, the Horse *Pegasus* sprang from the Blood which was shed on the Ground; and this Horse flying over the Mountain *Helycon*, struck it with his Hoof, and open'd a Fountain call'd *Hippocrene*, the Water of which inspired Men with *Poetical Raptures*. This is in short, the fabulous History of *Perseus*, than who no Heroe of Antiquity could be more proper to allegorize our present Wise and Valiant SOVERIGN. In the first Place, as *Perseus* deliver'd fair *Andromeda*, so has King *GEORGE* rescued Great Britain from the imminent Dangers of *Popery*, *Arbitrary Power*, and *French Counsels*; and as *Perseus*, by the Assistance of *Pallas*, afterwards de-

305 Religion shall dread nothing but Dilguite ;  
 And Justice need no Bandage for her Eyes.  
*Britannia* smiles, nor fears a foreign Lord ;  
 Her Safety to secure, Two Powers accord,  
 Her *Neptune's* Trident, and her *Monarch's*  
 (Sword,) }  
 Like

## Annotations

feated the *Gorgons* with *Medusa*, their Princess, so, 'tis to be hoped, his Majesty by his great *Wisdom*, and *unshaken Steadiness*, will baffle, confound, and destroy the *Faction* of *Jacobites*; and cut off the Head of their *Chief*, who has no other Security but his *Wiles* and *Tricks*, represented by the Serpents in *Medusa's* Head. Thirdly, as *Perseus* by the help of this Head, turn'd many Persons into Stone, so when the King has routed out his *Domestick Enemies*, no *foreign Foes* will dare to look him in the Face. And, in the last Place, as the cutting off *Medusa's* Head produced the Horse *Pegasus*, and the Fountain *Hippocrene*, both dedicated to *Apollo*, and the *Muses*, so, after his Majesty has triumph'd over the *Faction*, he will encourage the *Sons* of *Apollo*.

Verf. 306. *Bandage*] This Word is used in Chirurgery, for a *Fillet*.

Verf. 307. *Her Neptune's Trident*.] *Neptune* the God and Governor of the Sea, is always

310 Like him, shall his *Augustus* shine in Arms,  
 Tho' Captive to his *Carolina's* Charms,  
 Ages with future Heroes she shall bless;  
 And *Venus* once more found an *Alban* Race.  
 Then

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*Annotations.*

represented with a *Trident*, or a Fork with  
 Three Spikes, in his Hand.

Verf. 310. *Augustus*.] As *Augustus* was the  
 Adoptive Son of *Julius Caesar*, the first *Roman*  
 Emperor, so 'tis here taken for his Royal High-  
 ness the PRINCESS OF WALES.

Verf. 311. *Carolina*] Her Royal Highness,  
 the PRINCE OF WALES,

Verf. 313. And *Venus* once more found an *Al-*  
*ban Race*] *Alba longa*, was the Name of a City  
 in *Italy*, built by *Ascanius*, or *Julus*, the Son of  
*Aeneas*:

Genus unde *Latinum*,  
*Albanique Patres*, atque alta *Mania Roma*.  
 Virg. *Æn.* Lib. I.

From whence the Race of *Alban* Fathers come,  
 And the long Glories of Majestick *Rome*.

Verf. 308.

Then shall a *CLARE* in Honor's Cause engage;  
 Example must reclaim a graceless Age.  
 315 Where Guides themselves for Guilty Views  
 (mis-lead;  
 And Laws ev'n by the Legislators bleed;  
 His brave Contempt of State shall teach the  
 (Proud,  
 None but the Virtuous are of Noble Blood.  
 For Tyrants are but Princes in Disguise,  
 320 Tho' sprung by long Descents from *Ptolomies*  
 Right he shall vindicate, good Laws defend;  
 The firmest Patriot, and the warmest Friend.

Great

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Vers. 314. Then shall a *CLARE*.] Our Author  
 judiciously concludes with the just Praises of  
 the Nobleman to whom this Poem is addressed,  
 the present Earl of *CLARE*; who when Lord  
*Pelham*, and yet under Age, in a most distin-  
 guish'd manner, exerted his Zeal and Affection  
 for the Protestant Succession in the most Serene  
 and August House of *HANOVER*.

Vers. 319. None but the Virtuous are of Noble  
 Blood.] Thus Juvenal, in his VIIIth Satyr,

— Nobilitas, sola est, atque unica virtus.

Vers. 324.



Great *Edward's* \* Order early He shall wear,  
 New Light restoring to the fully'd *Star*.  
 320 Oft will his Leisure this *Retirement* chuse,  
 Still finding future Subjects for the *Muse*,  
 And to record the *Sylvan's* fatal Flame,  
 The Place shall live in Song, and *Claremont*  
 (be the Name.

*Prologi & Vates erant apud eos, Druidas ipsi vocant,*  
*qui a victimarum extis de futuris divinant.* Diod.  
 Sic. Lat. Ver.

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*Annotations.*

[Vers. 324. *Great Edward's Order.*] The most noble Order of the *Garter*, instituted by King *Edward III.* Father to the famous *Richard*, call'd the *Black Prince*, who won the Battle of *Cressy*, &c.

Thus have I endeavour'd to clear the *obscure* and *difficult* Passages in this *Poem*, and hope, in return, that when my *Name* comes to be known, all Candid Judges will allow it a Place among the *Scholiasts* and *Commentators*: Which that I may the better deserve, I will shortly present the World with my REMARKS on the *Translations of the First Book of Homer's Iliad.* by *Mr. POPE*, and *Mr. TICKEL*; with as just a *Parallel*, both of their respective *Excellencies*, and *Faults*, as I shall be able to draw.

F I N I S.

Great King, Order early He shall wear,  
 New light returning to the fully d'ar,  
 And Off will his Letter this Retirement change,  
 And binding future subjects for the state,  
 And to record the Queen's fatal Flame,  
 The Place shall live in Song, and Government  
 (as the Name)

And if your name could see, Distant in content,  
 And if your name could see, Distant in content,  
 And if your name could see, Distant in content,

### Advertisement.

Ver. 324. Great Edward's Order. The most  
 noble Order of the Garter, instituted by King  
 Edward III. Father to the famous Richard, called  
 the Black Prince, who won the Battle of Cressy,  
 &c.

I thus have I endeavour'd to clear the ob-  
 scure and difficult Passages in this Poem, and hope,  
 in return, that when my Name comes to be  
 known, all Candid Judges will allow it a Place  
 among the Scholastic and Commentaries. Which  
 that I may the better deserve, I will shortly  
 present the World with my REMARKS  
 on the Translations of the Iliad Book of Homer;  
 Iliad, by Mr. POPE, and Mr. TICKEL;  
 with as just a Parallel, both of their respective  
 Excellencies, and Faults, as I shall be able to  
 draw.

FINIS.